A good designer always imagines the finished product before beginning a hairstyle. For instance, when an architect creates a detailed plan of a building he first visualizes having every necessary part or everything that is wanted to complete the detail plan, and then he takes the necessary steps backward to create the design. The first step in this creative process has to do with inspiration.

Hairstyles that arrived earlier might inspire you, as you seek to bring back designs in a way that makes sense for contemporary life.

- Asian hairstyles consist of choppy ends and shades of colors that is model from the past. These designs show meaning symbolically by implementing jazzy lines of coils, flips and dips, which communicate a great design of talent by the hairstylist. Asymmetric lines in most Asian hairstyles are sculptured to perfection.

- African American hairstyles consist of the Natural hair that pertains to any hairstyle or styling procedure and skills that uses the hair as it grows from the scalp. The hair has no harsh chemicals, without any
chemical processing the hair textures; the wave pattern is not changed. Natural hair has been emphasize as beauty and is worn in afro, twist, braids and other non-chemical hairstyles. There has been a considerable force among African American women in recent years to stop using harsh chemicals such as relaxers on their hair and “go natural”. African American also wear their hair relaxed. A relaxer is design to make the hair smoother and easier to style in different ways, the relaxer process contains the use of chemicals that break down the side bonds of the hair allowing the hair to hang straighter and lay smoother.

Once you are inspired you will then decide which applications and tools are needed to achieve your design such as: cutting shears, which is a tool used for cutting or trimming the hair, Velcro rollers, which consist of a roller strip, one with a dense layer of nylon that holds the hair on the roller... permanent wave, hair coloring etc. It is always a good idea when working out a hairstyle to practice first on a mannequin head. There is always the chance, as you develop or practice a technique that your concept might turn into something entirely different from what you set out to do.

As a hair designer, you will need to develop a strong sense of being able to perceive a hairstyle and understanding of which hairstyles work best on various facial shapes and body types. It takes time to train your eye to recognize the correct hairstyle decision. Sometimes the best teacher is trial and error that comes with experience. All experienced stylists have a significant number of design mistakes. Learning the rules, which make up the foundation of your craft, is imperative. This foundation will make you a truly talented stylist. Once you have skill down to a science, your creative juices can kick in and you can move beyond the basics.
Having a strong basis in technique and skill will allow you to take calculated risks. It is important in this field to take those chances. Too many hair stylists keep their skill within the limits and confine themselves to the basics where they feel safe. Sometimes feeling safe can translate into dull and boring.

BEFORE DOING A HAIR DESIGNS YOU SHOULD PERFORM A…………

Scalp Analysis
An analysis of the scalp should always be performed prior to a chemical service and a hair design. A complete analysis will help you determine how the hair will react to the service when designing a hairstyle, seeking this information up front will help you avoid most problems. The condition, texture, and wave pattern of the hair must be considered when selecting the type of relaxer, perm, hair color, the type and size of perm tool, and the wrapping method.

Hair Analysis
Hair is the fastest growing appendage on the human body. Anything that affects our general health also affects our hair. Diet, exercise, medications, and stress all affect hair growth. The quality of any hair design is directly related to the quality of the hair. All other things being equal, strong hair usually produces much stronger curls than weak hair. Hair analysis is an essential part of a successful chemical and hair design service. A complete analysis will help you determine how the hair will react to the service and will help avoid most problems.

Hair Texture
Hair texture describes the diameter of a single strand of hair and is grouped as coarse, medium, or fine. Hair density differs not only from one person to another but also from strand to strand on the same person's head. It is best determined by feeling a single, dry strand between the fingers. The three types of hair have the following characteristics.

• Coarse hair usually requires more processing than medium and fine hair and may be more resistant. Permanent waving solution is more difficult to penetrate coarse hair. When creating designs through haircutting, course hair should be considered because not cutting the hair properly can cause
coarse hair to stick out if the hair is cut shorter than 3 inches.
• Medium hair is the most common hair texture. It is considered normal and normally does not pose any special problems or concerns.
• Fine hair does not have a strong structure making it easily fragile, easier to process, and more susceptible to damage from perm services than coarse or medium hair. As a rule, fine hair will process faster and more easily than medium or coarse hair.

**Hair Density**
Hair density determines the sizes or the extent of the number of strands the hair has on the head. Hair density determines how thick or thin the hair is. Individuals with the same hair texture can have different densities. Some individuals with fine hair texture, described as hair having a small diameter, may have high density, with many individual hairs per square inch. Others with coarse hair texture, describe as each hair having a large diameter, may have low density, with few individual hairs per square inch.

**Hair Porosity**
Hair porosity is the ability of the hair to soak up or take in moisture. The extent of porosity is directly related to the condition of the cuticle layer. Hair porosity is classified as resistant, normal, or porous.

Resistant hair has a tight, compact cuticle layer that resists penetration. Chemical services performed on resistant hair require a more alkaline solution. A high pH raises the cuticle and permits uniform saturation and processing. Resistant hair also requires a slow and thorough application of perm solution to ensure complete saturation.

• Hair with normal porosity is neither resistant nor overly porous. Texture services performed on this type of hair will usually process as expected.
• Overly porous hair has a raised cuticle layer that easily absorbs solution. Chemical services performed on overly porous hair require a less alkaline solution than those performed on resistant hair. A lower pH minimizes swelling and helps prevent excessive damage to the hair.

**Hair Elasticity**
Hair elasticity is a sign of the strength in the side bonds that hold the individual fibers of the hair in place. More than any other single factor, the elasticity of the hair determines its ability to hold curl. Hair elasticity is usually classified as normal or low.
• Wet hair with normal elasticity can stretch up to 50 percent of its original length and then return to that same length without breaking. Hair with normal elasticity usually holds the curl from wet sets and permanent waves.
• Wet hair with low elasticity does not return to its original length when stretched. Hair with low elasticity may not be able to hold the curl from wet sets and permanent waves.

Elements of Hair Design

To begin to understand showing the use of new ideas and creativity in the process involved in hairstyling, it is crucial to learn the five basic elements of hair design. These elements are form, space, line, color, and wave pattern.

Form is the line that shows shape of the overall hairstyle as seen from all angles. It creates the illusion of depth and changes as it is viewed from different angles. The shadowed contour, which is known as the silhouette, is typically the aspect of the overall design that a client will react to first. Generally, it is best to use designs manifestations that are simple and pleasing to the eye. The hair form should be in proportion, which means giving the hair a pleasing shape, appropriate dimension and a harmonious arrangements to the shape of the head and face, the length and width of the neck, and the shoulder line.

Space is the area that the hairstyle occupies and is thought of as the area inside the form. Space may also be called volume. It is three-dimensional, and has length, width and depth. The space may contain curls, curves waves, straight hair or a combination of these.

Line
The eye follows the lines in a design. Lines create the form, design and movement of a hairstyle. In every hair style there is always a path or direction of movement, these lines can be straight or curved. There are four basic types of lines:

1. Horizontal lines are parallel extending in the same direction and maintaining a constant distance apart to the floor or horizon. A horizontal
line creates width in hair design because the eye follows the line from the center out to the ends.

2. **Vertical Lines** are lines in an upright position and run up and down. They make a hairstyle appear longer and narrower as the eye follows the lines up and down.

3. **Diagonal lines** are positioned between horizontal and vertical lines. They are often used to emphasize or give importance to, minimize, or reduce facial features. Diagonal lines are also used to create interest in hair design.

4. **Curved lines** soften a design. They can be large or small, a full rounded circle, or just part of a circle. They can be placed horizontally, vertically, or diagonally. Curved lines repeating in opposite directions create a wave.

**Designing with lines**

Four kinds of hairstyles can be developed based on the type of lines you choose

1. **Single-line** hairstyles are best worn on clients who require the minimum of care when styling their hair. Individual who do not have a considerable amount of time to spend of their hair would benefit. An example of this is the one-length hairstyle.

![Image](image1.png)

2. **Repeating lines** are parallel lines in a hairstyle. They can be straight or curved. The repetition of lines creates more interest in the design. A finger wave is an example of a style using curved, repeating lines.

![Image](image2.png)
3. **Contrasting lines** are horizontal and vertical lines that meet at a 90-degree angle. These lines create a hard edge. Contrasting lines in a design are usually reserved for clients with the personality to carry off a strong look.

![Contrasting lines example](image-url)

4. **Transitional lines** are usually curved lines that are used to blend and soften horizontal or vertical lines.

**Color**

Color plays an important role in hair design, both visually and psychologically. It can also be used to make all or part of the hair design appear larger or smaller. Color can help produce inventions of textures and lines that can tie the design elements together. The ability and the strength that color brings to a hairstyle is something that most people are not consciously aware of. Certain colors tend to stimulate certain reactions. Lighter colors seem youthful and exciting, whereas darker colors may seem seductive and mysterious. Warm colors tend to be soft, while cooler colors are bold and dramatic. It is important to have an understanding of what motivates people to color their hair. A few common reason clients color their hair include the following:

- To cover up or blend gray (unpigmented) hair
  People want look younger longer; they're living longer and healthier and want to continue to look good. This process began centuries ago, with products using henna, metallic-type powders, and other organic substances.

- Cosmetic Effect
  This is especially true in today's image conscious society. Everyone wants to look his or her best. Presenting the most attractive image really helps make you successful. Clients care about image.
• To create a fashion statement or a statement of self-expression
  Psychological boosts are another reason people color their hair. Please do not overlook this area because it has enormous potential for profit and for keeping up the morale and service satisfaction of your clientele.

• To correct unwanted tones, from environmental exposure such as sun or chlorine in hair, an important and profitable part of the coloring business that is often overlooked is corrective color. Corrective colors are usually more time consuming because they often require a color removal service, fillers, and conditioning of the hair.

• To accentuate a particular haircut
  using hair color for contouring or for creating a more dimensional effect is helpful in today's tinting procedures. You can make anyone's hair look thicker by correctly matching or complimenting a client's skin tone. Dimensional color makes hairstyles and haircuts look sculptured.

Creating Dimension with color
Light colors and warm colors create the appearance of volume, giving the illusion that more hair is on the head. Dark and cool colors recede or move in toward the head, creating the illusion of less volume. The illusion of dimension or depth is created when warm and cool colors alternate with those that are light and dark.
Warm vs. cool colors
the distinction between warm vs. cool colors has been important since at least the late 18th century, but is generally not remarked in modern color science or colorimetric. The contrast, as traced by etymologies in the Oxford
English Dictionary, seems related to the observed contrast in landscape light, between the "warm" colors associated with daylight or sunset and the "cool" colors associated with a gray or overcast day. Warm colors are often said to be hues from red through yellow, browns and tans included; cool colors are often said to be the hues from blue green through blue violet, most grays included. There is historical disagreement about the colors that anchor the polarity, but 19th century sources put the peak contrast between red orange and greenish blue. This concept is related to the color temperature of "visible light", an important consideration in photography, television and desktop publishing. The determination of whether a color appears warm or cool is relative. Any color can be made to appear warm or cool by its context with other colors.

Ironically, the hottest radiating bodies have a cool color, while the less hot bodies radiate with a warm color.

**Creating line with color**
using a lighter color, you can draw a line in the hairstyle in the direction you want the eye to travel. A single line of color or a series of repeated lines can create a bold, dramatic accent.

**Color selection**
before choosing a color; be sure that the tone is compatible and harmonious with the client skin tone. In other words, if a client has gold tones in her skin, select a warm hair color, not transparent cool tones. When using two or more colors, choose colors with tones that share the same qualities but not identical make sure they are alike within two levels of each other. When using high contrast colors, use one color sparingly. Too much color contrast will create an attention-grabbing look and should only be used on clients who exemplify the latest fashion or trends and can carry off a bold look.
all hair has a natural wave pattern this wave pattern is not artificial and is described as straight, wavy, curly, or extremely curly. This wave pattern must be taken into consideration and given careful thought when designing a style for your client. For example, straight hair reflects light better than other wave patterns, so it reflects the most light when it is cut to one length. Wavy hair can be combed into waves that create and make horizontal lines. Curly and extremely curly hair does not reflect much light and could be coarse to the touch. It creates a larger form than straight or wavy hair.

**Creating Wave Patterns with styling Tools**

Wave patterns can be created temporarily, lasting for a limited time with the use of heat or wet styling skilled techniques. Curling irons or hot rollers can be used to create a wave or curl. Curly hair can be straightened with a blow dryer or flat iron. Crimping irons are used to create interesting and unusual wave patterns such as zigzags that hold attention to the hair not making the hair look bored. Hair can also be wet set with roller or pin curls to create curls and changes.

The cortex is made of millions of polypeptide chains cross-linked by three types of side bonds, or cross bonds which include: disulfide bonds, salt bonds, and hydrogen bonds. These three types of side bonds is what makes wet setting, thermal styling, permanent waving, soft curl permanents, and chemical hair relaxing possible.

Some other curling methods is the roller set, this process uses not just heat but heat and moisture and therefore breaks down the physical side bond of the hair in the styling process. Heat and moisture can each break both types of physical side bond. Using one or the other usually breaks sufficient side bonds to allow the altering of the hair’s wave pattern. Using both heat and moisture means that more of the physical side bonds are broken (and subsequently reformed) which accounts for the extra-strong curl created.
When wet hair is rolled around a roller, the water has already broken a large portion of the side bonds. Wrapping the hair around the tool positions it into the shape of the curl you want to have, and there is a wide range of sizes to choose from. You can even mix and match roller sizes to create more natural looking wave patterns. When you place the wrapped hair under the dryer, the added heat is what processes and breaks additional bonds, which may not have broken previously. As the hair dries, most of the bonds that were broken begin to reform in the new shape. Once the hair is dry, you allow the rollers to cool completely which completes the reformation of the side bonds and gives you very strong curls that will last until the hair gets wet again.

The cooling step is just as significant and important as any other step in this process. It is also very important that the hair be fully dry before taking down the rollers. This means that, for some individuals especially those with coarse or long hair, a heat dried roller set can take a considerable length of time to dry. A well-practiced individual with shoulder length hair can probably wrap the hair on rollers in 30-40 minutes, depending on the number of rollers that is used. This can take longer if the hair is particularly dense, because more rollers will need to be used.

Adding curl with a curling iron is typically easier and simpler than performing a wet roller set because:

A) The hair is dry when curled, and

B) The curl can be added where desired, allowing you to add as much or as little as you want.

An individual with shoulder-length hair of normal density who wanted to add curls all over the head with a curling iron would probably spend about an hour to an hour-and-a-half doing so or even more time if the hair is denser than normal.
To create a beautiful curl, the curling iron must produce enough heat to break the physical side bonds and reshape the wave pattern. As the hair is wrapped around the heated barrel of the curling iron, when the iron is removed and the curl is allowed to cool completely (an important step) the side bonds reform the hair in the new wave pattern. The curls created this way are reasonably strong, especially when stronghold styling products are used in this process.

Curling irons are now available in many barrel sizes and shapes to allow the creation of everything from pencil-thin curls to large, soft waves and even geometrically shaped coils. On the downside, adding curl with a curling iron is a labor-intensive process that requires careful attention as you do it to avoid scorching, or downright burning the hair. The use of curling irons and flat irons are the most common causes of heat-styling damage to the hair. The use of conditioning agents designed to protect against this type of damage are always recommended.

As for the longevity of curls curled with a curling iron, they do not tend to hold up as well as roller sets. This is especially true with longer hair. The curls tend to go flat as the day wears on, and usually need to be re-curling if you want the style to continue into the evening and after a day at work.

Hot rollers are a tool that allowed women to use a familiar method of adding curl (rollers) without the time requirements of a traditional wet set. The hot rollers could be used to add curl where desired, just like a curling iron, but was much less likely to result in burns on the scalp and fingers.

Hot rollers did have a few miss-haps. Because the hot rollers create curl by using heat to break the side bonds, failing to let the rollers completely cool meant that when the rollers were removed and the curls were still warm the weight of the hair pulled the curls right out. However, the waiting period for cooling meant that the individual could put the hot rollers in, have their make-up applied and finish styling the hair once the rollers had cooled completely. It was a convenient and timesaving addition to the styling routine.

On the downside, the curls created with the hot rollers tend to be much
softer and much less strong than the curls created with other methods. There is also the fact that, in general, curls created with hot rollers tend to loosen more quickly than curling irons, especially in warmer, more humid environments. However, for those hairstyles that call for a soft, romantic look, hot rollers can be ideal. Even if the curls do not survive for eveningwear, the ease of use makes restoring the curl a simple matter.

All of the methods above can be made more effective with the use of styling products. Different products are better suited to various styling methods, and can help to customize the strength of the hair. Styling products are designed to help create and hold hairstyles, but every hair type and style can require a different hair styling product. The hair care industry is a billion-dollar industry that is flooded with hundreds of brands and types of products, sometimes making it difficult to choose the right products for individual needs. Choosing the right hair styling products is easier if you first identify the hair type and styling needs. The hair can have the longevity of the curl that is desired by simply choosing the right product.

Hair type is determined by texture, shape, and density. Hair can be coarse, fine, thick, thin, dry or oily. Identifying the hair type will help you choose the right hair styling products. For instance, if the hair is dry you will want to invest in styling products that contain conditioners and do not contain alcohol. Similarly, if you have fine hair you want to choose hair styling products that are not heavy but hold well. There are many different types of hair styling products and you will benefit from reading both the performance claim labels and the ingredient labels on the products chosen.

Styling gels are thick, usually greaseless and somewhat-sticky products, which are applied to damp hair before drying the hair, or to help make wrapping the hair onto a roller for a wet set easier. In roller sets, styling gel produces very firm curls, which are often hard, and require breaking up before the hair can be brushed. For use with curling irons and hot rollers, styling gel must be applied to wet hair and dried before the heated tools are used. However, the gel gives the hair more substance and helps make the curls created more durable and stronger.

Mousses are usually foamy substances that give a softer finish to the curls. It can be used on damp hair when wrapping a roller set; it helps to create
longer-lasting curls that are still soft to the touch and easier to style. Its ideal for those who want a soft-looking style however mousses will not hold a curl as long as styling gel.

Hairspray is reserved for use after the hair has been dried and cooled on the rollers. Once the curls are combed out and the hair comb into the desired style, hairspray is applied to hold the finished style and help it stay in place. However, hairspray becomes a more active part of curl creation when using curling irons and hot rollers. By applying a light mist of hairspray to the hair prior to wrapping the hair around the curling iron or onto the hot rollers, the hairspray helps to bond the hairs together and create stronger curl. This adhesion means that curls from a curling iron will hold together had better while it cools, making the curl firmer and longer lasting. The spray is also used to add extra hold to the finished style after the curl has been added.

As a stylist, you can recommend hair styling products suitable for your client’s hair type and style. You can experiment with both professional and generic label products until you find the ones that work best. Also, keep in mind that a good shampoo and conditioner are essential to maintaining healthy hair and healthy hair always styles better than neglected and abused hair. When you find hair styling products that work well stick with them, but periodically use a deep cleansing shampoo to remove the buildup that can occur with repeated daily use of styling products.

**Creating Wave Patterns with Chemicals**

Chemical wave pattern changes are considered permanent; they last until the new growth of the hair grows out long enough to alter the design. Curly hair can be straightened with relaxers, while straight hair can be curled with permanent waves.

Sodium Hydroxide is the strongest type of chemical used in some chemical relaxers because it provides the longest lasting and dramatic effects it is used in products that are referred to as “lye” relaxers. The strength varies from a pH factor of 10 to 14. The higher the pH, the faster the straightening solution will take hold, Guanidine Hydroxide is the other common option of relaxer chemical used today. This is what is referred to as “no-lye” relaxers. This label can be misleading because some have mistakenly thought that “no-lye” relaxers have less steps and all the worry of chemical hair straightening is removed. Although this type of hair relaxer can be less damaging than its
counterpart, the hair and scalp should be in top condition before attempting treatment; this type of chemical relaxer also requires special care when applied. All relaxers require conditioning treatments before and after application.

Permanent waves is treatment done to the hair structure chemically, it produces permanent changes in the keratin structure that may alter the straightness or curliness of hair. These changes take place during either cold waving or heat waving... Artificial wave or curl remains permanently in the hair until it is either cut off or grown out. If a hair is not cut, it will gradually grow further away from the scalp until that hair reaches the end of its growing period, then it falls out.

**Tips for Designing with Wave Patterns**

using too many wave pattern combinations together could create a look that is overly busy. This is fine for a young client who wants to achieve a multi-textured look, but this would be less appropriate for a conservative professional client. Smooth wave patterns accentuate the face and are particularly useful when you wish to narrow a round head shape. Curly wave patterns take attention away from the face and can be used to soften square or rectangular features.

**Principals of Hair Design**

There are certain principals by which we judge the quality of hairstyle. The better you understand these principles, the more confident you can feel about creating styles that are pleasing to the eye. The five principles important for art design are also the basis of hair design. They are proportion, balance, rhythm, emphasis and harmony.

**Proportion**

Proportion is the harmonious relationship between parts or things, or the comparative relation of one thing to another. A person with a very small chin and a very wide forehead might be said to have a head shape that is out of proportion. The right hairstyle would go a long way toward correcting the
problem, giving the illusion of proper proportion. When creating a design make sure the hairstyle is balance and in proportion with the face.

![Image of a woman's hairstyle]

**Body Proportion**
it is essential when designing hairstyles that you take into account the clients body proportions. Problems in body proportion become more obvious if the hair design is too small or too large. When choosing a style for a woman with large hips or broad shoulders, for instance you would normally create a style with more volume. However, the same large hair design would appear out of proportion on a petite woman. When designing a hairstyle, keep in mind that the hair should not be wider than the center of the shoulders, regardless of the body structure.

![Image of a woman's hairstyle]

**Balance**
Balance means harmony or proportion: in hairstyling, it signifies the proper degree of height, which means the length upward or the distance between the lowest and highest a hairstyle and the width, which is the distance across or the distance from one side of the hairstyle to the other. Balance can be symmetrical or asymmetrical. If you are dissatisfied with a finished hair design, it is often because the style is out of balance. To measure symmetry, divide the face into four equal parts. Where the lines cross is the central axis the reference point for judging the balance of the hair design. You can then decide if the hairstyle looks pleasing to the eye and is in correct balance.
In symmetrical balance, the design is similar on both sides of the face. Both sides of the hairstyle are the same distance from the center, the same length, and have the same volume when viewed from the front. The sides may have the same shape or a different shape but will still have the same volume. These shapes are generally less trendy than asymmetrical styles.

Asymmetrical Balance features unequal proportions, which are not measurable; the same, asymmetrical balance is used in designs to balance facial features. Opposite sides of the hairstyle are different lengths or have different volume. Asymmetry can be horizontal or diagonal.

**Rhythm**
Rhythm is the regular, recurrent pattern of movement in a hairstyle. It can be fast or slow. A fast rhythm moves quickly: tight curls are an example. A slow rhythm can be seen in larger shaping or long waves.
Emphasis
The emphasis in a hairstyle is where the eye turns first before traveling to the rest of the design. A hairstyle may be well balanced, with good rhythm and harmony, and still lack flair. An interesting hairstyle should have an area of focus or emphasis. You can create emphasis by using
- wave patterns.
- color.
- change in form.
- ornamentation.

Choose the area of the head or face you want to emphasize. Keep the hairstyle simple so that it is easy for the eye to follow from the point of emphasis to the rest of the style. You can have multiple points of emphases as long as they decrease in size and importance. Be careful not to use too many emphasis because this can make the design look too busy. Remember, less is more. When using ornaments, make sure they are appropriate to the total look of the client and do not overpower the hairstyle.

Harmony
Harmony - the orderly and pleasing arrangements of shapes and lines. It is the most important of the art principals. Harmony holds all the elements of the design together. When a style is harmonious, it has appealing form with interesting lines, a pleasant color or combination of colors, and the right balance and rhythm for the design. A harmonious style is in proportion to the client's facial and body structure and includes an area of emphasis from which the eyes move to the rest of the style.
CREATING HARMONY BETWEEN HAIRSTYLE AND FACIAL STRUCTURE

The principles of modern hairstyling and makeup are there to guide you as you decide how to best achieve a beautiful appearance for your client. You get the best results when you analyze your client's facial features for strengths and shortcomings. Your job is to accentuate a client's best features and to downplay those features that do not add to the person's attractiveness. Every hairstyle you create for your clients should be properly proportioned to the body type and it should balance correctly to the head and facial features, it also should attractively frame your client's face. An artistic and suitable hairstyle takes into account characteristics of the client such as:

- Shape of the head; front view (face shape), profile, and the back view
- Features (perfect as well as imperfect features)
- Body posture

HAIR TYPES INFLUENCE HAIR DESIGN DECISIONS

The characteristics of your client's hair type are important to the selection of a hairstyle. Hair type is based on two major characteristics:

- Wave patterns
- Hair Texture

All hair has a natural wave pattern that must be taken into consideration when designing a style for your client. These wave patterns are straight, wavy, curly, and extreme curly.

Similarly, hair texture is an important factor in the choice of style, in terms of both appearance and maintenance. The basic hair textures are fine,
medium, and coarse. Keep in mind the following guidelines for each type of
hair:

- **When designing fine straight hair**, the hair usually is close to the
  head. This hair type is without body or fullness creating less volume
  in the hair. The silhouette for fine straight hair is small and narrow.
  If this is not appropriate for the client, based on the characteristics of
  her features or her body structure, styling aids or chemical services
  should be considered to achieve the most flattering style. When fine
  straight hair is left in its natural state, the hair does not offer enough
  support for versatility in styling.

- **When designing for medium straight hair** more versatility and
  hairstyle changes can be offered as the hair respond greatly to blow-
  drying with the use of different types of brushes that give a good
  amount of movement. This hair type also responds well to roller and
  thermal styling.

- **When designing straight Coarse hair** the hair can be difficult to curl
  and holds more volume than the previous two types. Straight course
  hair cast a wider appearance and responds well to the use or curling
  irons and flat irons. Blow-drying with round brushes tend to make
  this hair type look to "poofy" because the hair shaft itself is very
  wide in diameter. Flat brushes are fine for blow-dry styling however
  Chemical services may take a littler longer to process.

- **When designing fine wavy hair**. This hair type can appear to look
  fuller with the appropriate haircut and style. Layering the hair will
  give it the fuller affect, making it respond well to blow-drying and
  chemical services. Keep in mind not to over do any blow drying or
  chemical services; this can make the hair become fragile. If the
  desired result is straight hair, you can do this by blow-drying, but
  you may sacrifice volume. When fine wavy hair is diffused, it can
  give it a fuller appearance.

- **When designing medium wavy hair** If the hair is diffused dry, it
  could look curly. This hair type can also be straightened by using a
  blow dryer. This type of hair offers the most versatility and
  changeability in styling.

- **When designing wavy coarse hair** this hair type can appear very
  wide, and the hair could look unruly and become difficult to control
  if it is not properly shaped. Blow-drying tends to be much easier for
  the stylist than for the client with this particular hair type. If the
  client is not good at working with her own hair, try to work out a
flattering shape that is easy for the client to maintain. Chemical services like mild relaxers work very well however the client may feel that her hair leaves her stuck between being too wavy to be left in a straight hairstyle, but not curly enough for a curly hairstyle. A soft perm could easily bring the hair to a wash and wear curly style giving her the freedom to be a little versatile; it is up to you to educate the client toward the right decision and to teach her how to maintain her hairstyle at home.

- **When designing curly fine hair.** If the hair gets too long, it could separate causing too much of the client scalp to be reveal unless the hair is abundant. This hair type responds well to a mild relaxer, and to color. Blow-drying could be difficult unless the hair is cut into short layers, however if the clients is in humidity, the hair will just end up curly again.

- **When designing for curly medium hair.** This hair type appears wide, with great volume and looks romantic if left natural. Shape the hair appropriately; keeping in mind where the weight line in the haircut falls Make sure this look is flattering, bring out the clients great feature in proportion to the client’s body shape, and not overwhelm it. This hair type responds well to relaxers and color.

- **When designing for curly coarse hair.** This hair type tends to need many heavy styling products to weight it down. It is easy for this hair type to look as though it overwhelms any client. Keep in mind while cutting this hair combination the hair will shrink considerably when dry, making it appear much shorter to the client.

- **When designing for very curly fine hair.** The most flattering shape for the client must be determined, and then the hair is generally best left short for the ease of styling. If the hair is left long, the silhouette will be wide and extremely voluminous. Chemical services take well, but be careful with relaxing, as the hair could be fragile. Hair pressing (temporary straightening) is an option, but do not overdo it.

- **When designing for extremely curly medium hair.** This hair type tends to look wider instead of longer as the hair grows. Chemical relaxers work very well to make the hair shape narrower. Flat ironing is a good option too. This hair type can also benefit from pressing however when using chemical relaxer on the hair it is not recommended to press the hair, this could cause major damage to the hair shaft.

- **When designing for extremely curly course hair.** This hair type tends to look very wide. Chemical relaxing is recommended, if not to
straighten the hair, then to relax it enough to make it easier to style. Once this is accomplished, other thermal services will be easier to perform. This hair is often too thick to tie back in a ponytail, so if the client does not want any chemical services, try short, cropped layers to make the hair design look narrower.

It becomes important for you to identify the hair type your working with when the client have no curls or waves. As the cosmetologist, regardless of the explanation the client tells you, there is nothing mysterious about hair. It is like wool plain and simple, however, there is no "one size that fits all" approach. For example, you can take care of a pair of denim jeans differently from the way you do a pair of white slacks. Both are equally fabulous looking, both demand different formulas to keep them looking great. The same holds true for hair. As a cosmetologist, you should approach everyone’s hair as if they have good hair. The key is learning how to take care of their hair type.

Each strand of hair is comprised of cuticle or fiber, layers. Hair shown under a microscope shaft look like the inside of a tree trunk, where you can see layer upon layer. The cuticles act as a buffer, which is a protector from the elements, and all the damage that you inflict upon the strand. The more cuticles you have, the stronger the hair actually is.

Straight hair has industrial strength and it shines and shines very vibrantly but generally will not hold a curl. This hair type is more likely to be oily than dry because it has more cuticle layers than any other hair type. This hair type is almost impossible to damage. However, be careful about using too many chemicals such as perms and bleach on this hair type because it can cause damage. Not all straight hair types are created alike. Straight hair can be put into three categories, fine to thin, medium-texture and course. This hair type is super soft with a high gloss shine. It is difficult to get this hair to do what you want. The medium-texture has a lot of body while the course hair tends to be more resistant to curling and shaping when styling.
The wavy hair type falls into the two categories, straight hair and curly hair. A relatively unusual rare type of wavy hair tends to be coarse, with a definite "S" pattern. The wave forms throughout the hair in the shape of the letter "S". Wavy hair can fall into three categories: fine and thin, medium-textured, thick and coarse. Wavy hair can be easy to handle, by blowing it out into a straighter style or taking on curlier looks with relative ease. Keep in mind if the wavy hair is medium-textured or thick and coarse, the hair can be a little more resistant to styling and have a tendency to frizz.

The curly hair has an "S" pattern, that tends to look like a loop, most people think curly hair is thick and coarse, but actually it has an unusually baby soft and very fine texture. Because the cuticle layers of this hair type do not lie flat, curly hair is not as shiny as straight or wavy hair. This hair type does not have a very smoothes surface, so light does not reflect off it as much. When curly hair is wet, it usually straightens out, as it dries, it absorbs the water and reverts to its curliest state. Clients with curly hair know all too well that humidity in the atmosphere makes curly hair even curlier, or even frizzier.

Curly hair has a lot of body and is easily styled in its natural state, or it can be easily straightened with a blow dryer into a smoother style, curly hair is also shiny with soft, smoothes curls and has strong elasticity. The curls are well defined and springy: pull out a strand of hair and stretch it: it will not snap into, for a client who has damaged curly hair, it is usually frizzy, dull, hard and dry to the touch, with fuzzy ill-defined curls. Keep in mind the longer the hair the more defined the curl, ranging from bouncy ringlets to tight corkscrews. The crown usually consists of a combination of textures, with the crown being the curliest part.
Kinky or very tightly curled is another hair type. This type tends to be very wiry and very tightly coiled and fragile. At times, the texture can look course, but it is actually quite fine with lots and many thin strands densely packed together. Healthy kinky hair will not shine, but will have sheen. It is soft to the touch and will pass the strand test with ease. This hair type looks tough and durable, but looks can be deceiving, it is the most fragile hair around. Why? It has fewer cuticle layers than any other hair type, which means that it has less natural protection from the damage you inflict by combing, brushing, curling, blow-drying and straightening it. The more cuticle layers in a single strand of hair, the more protection it has from damage. Each time you damage the hair, by firing up the curling iron or frying it with chemicals; you break down a cuticle layer, which robs the hair of much needed moisture. Many clients with this hair type rely on chemical relaxers to make hair easier to control.

Hair and the Aging Woman

Once a woman passes the age of 40, she often finds that her body goes through changes, some of which develop gradually and seem shocking when they are finally noticed. This is especially true of the hair. Aging consist of normal changes that are associated with the aging process and in many cases, the culprit can be menopause. For many women, knowing what to expect can ease the stress of experiencing the changes. In addition, there are ways to cope with the changes that can take some of the stress out of growing older.
Let us address some of the common issues and discuss possible causes and options for each:

**Loss of Density**

When it comes to aging, one of the more frightening changes women begin to notice is thinning of the hair. Hair loss is for most women a more traumatic prospect than going gray. However, the majority of women will experience some level of hair loss, as they get older. In most cases, the loss will be minor, but some women may find they are able to see their scalps easily through their hair, particularly at the perimeter or even in the middle area of the head.

One common cause of hair loss is low thyroid function, which occurs commonly in women experiencing menopause. However, the fluctuations in hormone levels of women during menopause can also cause some loss of hair, as can the emotional and physical stress that many women deal with, as they get older. In addition, as we age, the growth rate of the hair slows down, meaning that as the hair shed, they are more slowly replaced.

If an individual feel that their hair loss is a concern one should consult a physician. He or she will be able to determine whether your problem is the result of thyroid conditions or if you might perhaps benefit from Hormone Replacement Therapy. You may also want to pursue homeopathic treatments using soy products, which have been shown to help with hormone levels in menopausal women without the use of sometimes-risky synthetic hormones but all of this, should be sought by a physician.

Furthermore, if the hair is significantly thinner than in the past an individual may want to talk with the stylist to find a new look that is more flattering now that the hair’s density has changed. For most women with thinning hair, a shorter, layered style is much more flattering and is easier to style. Perfecting proper techniques that could give this client a fuller look.

You also want to bear in mind that the hair’s loss of density means that heat styling is harsher. That half-inch thick slice of
hair that is wrap around the curling iron has fewer strands than it used to have and therefore less hair to distribute the heat too. This makes the hairs that are left withstand the worst of the heat and they can be damaged easily if you do not compensate by using lower heat settings. The loss of density affects everything from blow-drying (use less heat and a wide toothbrush to gently direct the hair), and curling irons, flat irons and hot rollers (all of which should be used on much lower heat settings to prevent overheating the hair).

**Loss of Condition/Changes in Texture**

After a certain age, many women note that their hair becomes drier, and the texture seems coarser and more brittle than before. This is in part because the body’s production of sebum, a naturally created lubricant of the skin and hair, slows down. The hair may become more porous and lose its elasticity as a result. Sebum production is estimated to decrease by 10% for every decade we live.

Dealing with this problem is relatively easy. For starters, look to the inside by evaluating your eating habits. Make sure you are getting a healthy diet, rich in anti-oxidant foods and try to focus on calcium rich foods and foods containing vitamins A, E and C as well as Omega-3 Fatty Acids. You should also make sure to drink at least 64 ounces of water a day.

This, in addition to using a gentle shampoo and moisture-rich conditioner, will make your hair more manageable and help you keep it healthy inside and out.

Because your hair changes its condition as you age, if you have always colored and permed your hair, you may want to consider losing one of those processes. These chemical services can become increasingly hard on the hair as we age. For most women, the choice will be to sacrifice perms in favor of color, and on a positive note, natural styling with a good cut and simple, soft color is much more youthful than the heavily styled looks inherent in most perm styles.
You also need to look carefully at your styling products. Avoid products containing alcohol and which are prone to create build-up on the hair. Soft styling is much preferred over the stiff, structured looks of our younger days, and alcohol-free products don’t dry out the hair the way those with alcohol can

**Facial Types**

A client's facial shape is determined by the position and prominence of the facial bones. A good way to determine facial shape is to pull the client's hair completely off the face, using a towel or ponytail, so that you can observe the client's face in the mirror. There are seven basic facial shapes, oval, round, square, oblong, triangle (pear-shaped), inverted triangle (heart shaped) and diamond. To recognize each facial shape and to be able to style the hair in the most flattering design, you should be acquainted with the characteristic of each. Remember, when designing a style for your client's facial type, you should generally try to create the illusion of an oval-shaped face. The face can be divided into three zones: forehead to eyebrow, eyebrows to end of nose, and end of nose to bottom of chin. Keep in mind that when you design hairstyles, you will be trying to create the illusion that each client has the ideal face shape, which is generally recognized as an oval facial type. The contour and proportions of this ideal face shape form the basis for modifying all other facial types.

**Facial Contour**: The oval face is about one and a half times longer than its width across the brow. The forehead is slightly wider than the chin. A person with an oval face can wear any hairstyle unless there are other considerations, such as eyeglasses. Length and shape of nose or profile
**Round Facial Contour:** Round hairline and round chin line; wide face. Aim: to create the illusion of length to the face, which makes the face appear slimmer. Styling Choice: Create a hairstyle that has height or volume on top and closeness or no volume at the sides.

**Square Facial Contour:** Wide at the temples, narrow at the middle third of the face and squared off at the jaw. Aim: to offset or round out the square features. Styling Choice: Soften the hair around the temple and jaw, bringing the shape or silhouette close to the head form. Create volume around the areas between the temples and jaw, by adding width around the ear area.

**Triangular Facial Contour:** Narrow forehead, wide jaw and chin line. Aim: To create the illusion of width in the forehead. Styling Choice: Build a hairstyle that has volume at the temples and some height at the top. You can disguise the narrowness of the forehead with a soft fringe.
Oblong Facial contour: Long, narrow face with hollow cheeks Aim: to make the face appear shorter and wider. Styling Choice: Keep the hair fairly close to the top of the head. Add volume on the sides to create the illusions of width. The hair should not be too long, as this would elongate the oblong shape of the face. Chin length is the most effective.

Diamond Facial Type Facial contour: Narrow forehead, extreme width through the cheekbones, and narrow chin Aim: To reduce the width across the cheek bone line. Styling Choice: Increasing the fullness across the jaw line and forehead while keeping the hair close to the head at the cheekbone line helps create an oval appearance. Avoid hairstyles that lift away from the cheeks or move back from the hairline on the sides near the ear area.

Inverted Triangle Facial Type Facial Contour: Wide forehead and narrow chin line Aim: to decrease the width of the forehead and increase the width in the lower part of the face. Styling Choice: To reduce the width of the forehead, by styling the hair close to the head with no volume. A fringe is recommended. Gradually increase the width of the silhouette as you style the middle third of the shape in the cheekbone area and near the ears, and keep the silhouette to its widest at the jaw and neck area.
Special Considerations: An understanding of facial features and proportions will make it easier for you to analyze each client's face. With this understanding, you can then apply the design principles you have learned to help correct for structural problems.

**Dividing the face into three sections is one way to do this analysis.**

**The Top Third of the Face**
- **Wide Forehead:** Direct hair forward over the sides of the forehead
- **Narrow Forehead:** Direct hair away from the face at the forehead. Lighter highlights can be used at the temples to create the illusion of width.

**The Middle Third of the Face**
- **Close-set eyes:** Usually found on long, narrow faces. Direct hair back and away from the face at the temples. A side movement to form a diagonal back part with some height is advisable. A slight lightening of the hair at the corner of the eyes will give the illusion of width.
- **Receding forehead:** Direct the bangs over the forehead with an outwardly direct volume
- **Large forehead:** Use Bangs with little or no volume to cover the forehead.

**Wide-set eyes:** Usually found on round or square faces. Use a higher half bang to create length in the face. This will give the face the illusion of being larger and will make the eyes appear more proportional. The hair should be slightly darker at the sides than the top.

**The Middle Third of the Face**
- **Crooked Nose:** Asymmetrical, off center styles are best, as they attract the
eye away from the nose. Any well-balanced style will accentuate the face that has uneven facial features.

Small Nose: A small nose is considered a child-like quality: therefore, it is best to design a hairstyle that is not associated with children. Hair should be swept off the face, creating a line from the nose to ear. The top of the hair should be moved off the forehead to give the illusion of length to the nose.

Wide, flat nose: Draw the hair away from the face and use a center part to help elongate and narrow the nose. Long, narrow nose: Stay away from styles that are tapered close to the head on the sides, and have height on the top. Middle parts or too much hair directed toward the face is also poor choices. This will only accentuate any long, narrow features on the face. Instead, select a style where the hair moves away from the face, creating the illusion of wider facial features.

Prominent nose: To draw attention away from the nose, bring hair forward at the forehead with softness around the face. Receding chin: Hair should be directed forward in the chin area.

The Lower Third of the Face
Round Jaw: Use straight lines at the jaw line.

Square Jaw: Use curved lines at the jaw line.

Long Jaw: Hair should be full and fall below the jaw to direct attention away from it.

Small chin: Move the hair up and away from the face along the chin line.

Large Chin: The hair should be either longer or shorter than the chin line, to not draw attention to the chin.

Profiles: The profiles are the outline of the face, head or figure seen in a side view.

There are three basic profiles
1. The straight profile is considered the ideal. It is neither convex (curving outward) nor concave (curving inward); although even a straight, profile has
a very slight curvature. Generally, all hairstyles are flattering to the straight or normal profile.

2. The convex profile has a receding forehead and chin. It calls for an arrangement of curls or bangs over the forehead. Keep the style close to the head at the nape and move the hair forward in the chin area.

3. The concave profile has a prominent forehead and chin, with other features receded inward. It should be accommodated by softly styling the hair at the nape with an upward movement. Do not build hair onto the forehead. Various hair designs can help balance other disproportionate areas of the profile.

**Head shape**

not all head shapes is round. It is important to feel the head shape before deciding on a hairstyle. Design the style with volume in areas that are flat or small while reducing volume in areas that are large or prominent.

**STYLING FOR PEOPLE WHO WEAR GLASSES**

Eyeglasses have become a fashion accessory, and many people change their glasses with their clothes. It is important for you to know if your clients ever wear glasses so that you can take this in consideration when designing the appropriate hairstyle. Keep in mind that when a client puts on her glasses, the arm of the glasses can push the hair at the ear and cause it to stick out.

If you are choosing a short haircut, you may want to reconsider the length of the hair around the ear, opting to either leave it a little longer, or cut the hair above and around the ear. For styling purposes, choose a style in which there is enough hair covering the ear (fine hair may "pop" out at the ear), or direct the hair away from the face, so that the arms of the glasses are not an issue.

There are times when women are slaves to their hair. Modern day hairstyles have held many into captivity! Today women are discarding old rules about how womanhood should be defined. Attitudes about beauty have taken on new meaning. Enhancing what your client has does not mean that she/he has to spend a lifetime chained to a particular hairstyle. The key is to take what the client have and work with it. One of the most difficult tasks in this line of work is getting people to appreciate what they have. In order to
encourage clients to appreciate their appealing features the stylist must start during the consultation.

**Hair Parts**
Hair parts can be the focal point of the hairstyle. Because the eye is drawn to a part, you must be careful how you use it. First, the part must always be neat, without hairs straggling from one side to another, and it must be straight and directed positively. It is usually best to use a natural part if possible. You may, however, want to create a part according to your client's head shape, facial features, or desired hairstyle. It is often difficult to create a lasting hairstyle when working against the natural part into the finished style.

The following are suggestions for hair parts that suit the various facial types.

Parts for the Fringe (bangs)
the fringe or bang area is the triangular section that begin at the apex or high point of the head and ends at the front corners. The fringe is parted in three basic ways.
1. The triangular part gives height to a round or a square face and width to a long, thin face.
2. The diagonal part gives height to a round or square face and width to a long, thin face.
3. The curved part is used for a receding hairline or high forehead Style Parts.

There are four other parts that can be used to highlight facial features
1. Side parts are used to direct hair across the top of the head. They help develop height on top and make thin hair appear fuller.
2. Center parts are classic. They are used for an oval face, but also give an oval illusion to wide and round faces. Do not use center parts on people with prominent noses.
3. Diagonal back parts are used to create the illusion of width or height in a hairstyle.
4. Zigzag parts create a dramatic effect

**CUTTING THE HAIR INTO A DESIRED DESIGN.**
A great haircut can shave years off your client age and make split ends disappear and repair damage. On some clients, a great haircut can make overly thick hair look thinner and thin hair look thicker. It can also tame frizz, give volume and make dull hair shinier adding sophistication and movement. A major new haircut puts the world on notice. It let them know that your client has a new attitude. A good cut should work with your hair texture, easily falling into place with clean, clear lines. If your client comes into the salon and do not know what to do with her fine thin hair, then the best thing to offer her is a haircut: this hair type looks good in blunt-cut or bobs. Be sure that you avoid cutting layers into the hair; this can make the thin hair look even thinner.

In addition, for clients that have long hair soft layers will give a versatility that is a welcome relief from the basic long, straight, parted-down-the-middle hairstyle. Thick coarse, wiry hair works best with a little length. That way you can control it more because it has some length to weigh it down. If it is too short, it tends to get very full and stand straight up.

Wavy hair works well in a variety of shapes and cuts, whether it is long, short or in between, layers bring out the movement and texture in wavy hair, while blunt cuts tend to maintain a solid form. Still layers will never add curl to the hair, short wavy hair that's been layered will always look like short wavy hair that's been layered unless, you are due for a perm or relaxer.

Long blunt cuts are best on very coarse hair. Short layers will only add bulk and bushiness. Curly hair tends to be baby soft, which means it will not have a lot of weight to it. Therefore, if it is layered and not very long it is going to look puffy. When cutting curly hair, its always a good idea to blow dry it straight before cutting, that way the curl won’t be a distraction and you will be able to clearly see the lines of the hair. Cutting natural hair has a different cutting technique, while it is in the natural state this hair type needs to be layered cut, to release the kinks and coils of the hair.

COLORING THE HAIR TO BRING OUT THE DESIGN

A good coloring job can add shine, polish, warmth, drama and fun to the hair, it can cover gray and tame wild hair. Statistics show that about 90 percent of women in this country play with hair coloring in one form or another. The majority do it to cover up gray: younger women experiment with highlights; others still go for the shock effect of hyper bleached hair or two-toned streaks. Despite the craze for color, as the stylist you should make the color look as natural as possible. Always look for colors that occur naturally for example auburn reds, strawberry blonds, sandy blonds, warm chestnuts and glossy ebony shades. KEEP IN MIND THAT CUT AND
COLOR ALWAYS BRING OUT THE HAIR DESIGN.
Others options that can create a hair design is to try hair weaving in the client hair, if the texture just wont hold up to the wear and tear of the day. Keep in mind that you must educate your client about the hair weaving do's and don’ts.

**Designing for Men**
all the design principles and elements you have just read about pertain to men's hairstyles as well as to women’s. Men's styles have run the gamut since the early 1960s. All hairstyles are now acceptable having more choices than ever. The professional should recommend hairstyles that are flattering, and that are appropriate for the client's career, hair type and lifestyle.

**Mustache and Beard Shapes** Having a Mustache or Beard can be a good way to discreetly disguise an unwanted flaw on a male client. For example if a man has full beard and mustache, you could neatly trim it and it would take away his prominent chin. This would also work for a man with a wide face and full cheeks. No matter what the trend calls for, it is important that the shapes appear well groomed and flattering to the client.

**MAINTAINING THE HAIR DESIGN**
As a stylist, we service many clients that tell us that their hair just will not grow, unless impacted by stress, extreme dieting, illness, medication or heat and chemical burns that permanently damage the hair follicles; nothing interrupts the flow of hair growth. Many external factors can prevent your clients from retaining their growth; always let the client know that it starts from within. The work the body does from within proceeds on course unless otherwise jolted by serious circumstances. Often the client’s hair is breaking at the same rate of growth, so we never see the length. There are things that can affect the client's hair loss or thinning, such as heredity, menopause, chemotherapy, chronic stress, weight-loss programs, prescribe medications or an undetected hormonal imbalance.

Stress is a common issue for our clients today. When a person is under stress, the body’s adrenal system is affected. Adrenaline, which is a hormone, prepares the body for fight, when under stress this creates a temporary imbalance internally. This has an impact on the entire human body system, causing it not to operate at an optimal level. It is important to know that where there is an imbalance going on, the body will not compromise the major organs - rather it will sacrifice the extras, like skin, hair and nails. Everyone's hair grows approximately six inches a year. To keep those inches you need to take care of them with a good conditioning
regimen: For hair that is dry and delicate due to its natural curl pattern, moisture is essential. Weekly treatments will hydrate and strengthen the hair; also daily leave-in conditioners should play a role in this regimen. There is no secret when it comes to what will keep hair strong and healthy. It requires a good shampoo. Choosing the proper shampoo for our clients is essential. Look for those rich in moisture especially if your client's has relaxed hair, so that you can cleanse the hair without stripping it. A host of shampoo types exists to safely cleanse the client hair without stripping it of its natural’s oils. Here is a minor review of those that may be appropriate for you depending on your client's needs and the condition of their hair and scalp:

1. Protein- cleanses, buildup, slight strengthening benefits.
2. Conditioning/moisturizing-cleans coat and protect the hair.
3. Clarifying - Cleanses product buildup from styling aids.
4. Dandruff- checks flaky scalps.
5. Color Treated- deposits pigments and protects color from fading during the cleansing process.

Scalp care also will help keep a hair design, there are a host of lightweight products designed specifically to revitalize and cancel dryness and itchiness without a greasy buildup. Just be sure to avoid products that contain scalp-clogging ingredients as glycerin, beeswax, and petroleum. On the professional end, many incorporate essential oils with molecules small enough to penetrate the scalp and stimulate circulation. Routine scalp manipulation helps to stimulate the scalp and lift dead cells are something that your client can easily do a few times a week as well. A dermatologist should see any scalp condition, such as bumps that may develop because of tight braiding,, as this signals an infection and could lead to permanent hair loss. Each time hair follicles are infected, they heal with a bit of scar tissue. Over time, if this happens repeatedly, the follicles close up for good. Along with the stress of styling, is a fair degree of wear and tear to our hair, particularly the ends. Keeping the ends from stressing the rest of the hair is the key to a good hairstyle. To prevent the hair from splitting and ultimately destroying the hair, the ends should be trimmed every four to six weeks. Be sure to buffer the ends of the hair with a little extra conditioner, especially when using heat appliances, and always use end papers when doing a roller setting. Remember Light pomade- to promote health, lock in moisture, buff against heat, add shine, and help ends stay in place.
Liquid oil-to protects, adds lubrication, holds moisture, and leaves the hair smooth and shiny. Leave-in conditioner imparts moisturizers and buff hair from root to ends during heat styling. Light holding spritz- preferably alcohol-free; allows for a flexible hold and light control overall.

Sheen spray- to add glossy shine overall without buildup. Anti-frizz agent- to prevent frizz and keep hair smooth; great for use around the hairline.

Alcohol-free styling gel- to impart control and smooth hair as needed; great for stray edges Setting lotion- for wraps and smooth roller sets.

Conditioning mousse- to create fullness gives a slight hold Shea butter-to hydrate, treats, and protect.

Scalp-aid- to hydrate and prevent itching.

Blow-drying is the foundation of the hairstyle. It is important to remember to towel dry first. You should never blow dry dripping wet hair. Always, use a styling agent or cream in the hair to protect it from damage. Your blow dryer should be a professional-grade dryer from 1200 to 1500 watts, to get enough heat to straighten hair. In addition, if you get most of the water out of the hair before using a comb attachment you will get a silkier, softer finish.

Pressing- Most of the textures of curly hair need the stove method for a truly straight finish, technique is more important than product; it is elbow grease and the back of the iron that ensures sleekness.

Curling/Ironing- Thermostatically controlled irons are better to help you control how hot the iron gets, always use an iron on clean hair only, wet-setting before curling with an iron will give the curls more memory, making it last longer.

Roller-setting- Use a setting lotion to prevent frizzles and make sure hair is completely dry before you release rods or rollers, plastic rollers give a smoother set than mesh rollers, use a paddle brush to loosen tight curls without canceling out body.

Wrapping- Use a wrap lotion to help the hair remember the shape, a fine toothcomb will help you avoid bumps and unevenness to the finished look, always make sure hair is thoroughly dry before you disturb a wrap.
Braiding- Using an excessive amount of extensions on a small amount of natural hair will create atrophy, breakage and lead to traction alopecia, make sure to remove braids and shampoo as well as deep-condition the client’s hair every four to six weeks for the optimum health of their hair. Tight braiding techniques lead to traction alopecia, especially at the hairline.

Braid Removal- use a product designed for this purpose to prevent breakage and give hair much needed slip to ease the process, start from the ends working to the root gently without tugging on the hair. Thoroughly comb out each section to prevent fusing or matting of the hair when you shampoo.

**Transitioning from relaxed to natural hair**

To help a client transition between relaxed and natural hair there are many alternative styles that will aide through this process. If your client has, the ability to pull it off you can go with an ultra-savvy short cut. To ease through this without the cut try some of these styles: two strand twists, coils, Bantu knots, straw or rod sets, braids, faux or true locks, and weaves. Remember to use styles that can be fingered into shape. This creates as little stress as possible at the point where new growth and relaxed hair meet. A rod set is a good alternative, as it will camouflage the area where the textures meet and allow them to finger-comb their hair into place, lessening your chances of breakage. Dryness can lead to breakage so it is important to be moisture conscious with the hair.

**FINGER WAVING**

Finger waving is the process of shaping and directing the hair into a pattern of "S" shaped waves by using the fingers, combs and waving lotion. Finger waves may be started on either side of the head. Apply lotion to one side of the head at a time; this prevents it from drying and requiring additional applications. When preparing the hair for finger waving always follow the natural growth pattern when parting the hair. After applying the lotion to the side of hair, you are working on comb through the section. To begin the first wave using the index finger of your left hand as a guide, shape the top hair with a comb into the beginning of the "S" shaping, using a circular movement. To form the first ridge, place the index finger of your left hand directly above the position for the first ridge. With the teeth of the comb pointing slightly upward, insert the comb directly under the index finger. With the teeth still inserted in the ridge, flatten the comb against the head in order to hold the ridge in place. Remove your left hand form the clients
head and place your middle finger above the ridge with your index finger on
the teeth of the comb. Draw out the ridge by closing the two fingers and
applying pressure to the head. Do not try to increase the height or depth of a
ridge by pinching or pushing with your fingers such movements will create
over direction of the ridge and uneven hair placement. Without removing
the comb, turn the teeth downward, and comb the hair in a semicircular
direction to form a dip in the hollow part of the wave. Follow this
procedure, section by section, until the crown has been reached, where the
ridge phases out. The ridge and wave of each section should match evenly,
without showing separations in the ridge and the hollow part of the wave.
When the entire head is completed place a net over the hair, secure it with
hairpins or clips if necessary, and protect the clients forehead and ears with
cotton, gauze, or paper protectors while under the hood dryer. Make sure the
hood dryer is put to a medium setting and allow the hair to dry thoroughly.
Remove all clips and net from the hair and comb the hair out into a soft,
waved hairstyle. Add a finishing spray for hold and shine.

PIN CURL
Pin curls serve as a basis for patterns, lines, waves, curls, and rolls that are
used in a wide range of hairstyles. They work best when the hair is properly
layered and is smoothly round. This makes springy and long-lasting curls
with good direction and definition. There are three parts to a pin curl: The
base, the stem and the circle.

The stem determines the amount of mobility or movement of a section of
hair. Curl mobility is classified as no stem, half stem, and full stem. A
shaping is a section of hair that is molded in a circular movement in
preparation for the formation of curls. Shaping is either open end or closed
end. Always begin a pin curl at the open end or convex side of a shaping.
Open center curls produce even, smooth waves and uniform curls. Closed
center curls produce waves that get smaller in size toward the end. They are
good for fine hair or if a fluffy curl is desired. Notice the difference in the
waves produced by pin curls with open centers and those with closed
centers. The width of the curl determines the size of the wave. If you make
pin curls with the ends outside the curl, the resulting wave will be narrower
near the scalp and wider toward the ends. Curls may be turned toward the
face, away from the face, upward, downward, or diagonally. The finished
result will be determined by the direction in which the stem of the curl is
placed. To avoid splits in the finished hairstyle, you must use care when
selecting and forming the curl base. When the sections of hair are as equal
as possible you will get curls that are similar to one another. Each curl must lie flat and smooth on its base. If too far off the base, the curl will lie loose away from the scalp. The shape of the base, however does not affect the finished curl.

There are a number of different methods used to make pin curls. One important technique is called ribboning, which involves forcing the hair between the thumb and the back of the comb to create tension. You can also ribbon hair by pulling the strands while applying pressure between your thumb and index finger out toward the ends of the strands. To create a wave, use two rows of pin curls. Set one row clockwise and the second row counterclockwise. Ridge curls are pin curls placed immediately behind or below a ridge to form a wave. Skip waves are two rows of ridge curls, usually on the side of the head. They create a strong wave pattern with well-defined lines between the waves. This technique represents a combination of finger waving and pin curls. Cascade or stand-up curls are used to create height in the hair design. They are fastened to the head in a standing position to allow the hair to flow upward and then downward.

The size of the curl determines the amount of height in the comb-out. Barrel curls have large center openings and are fastened to the head in a standing position on a rectangular base. They have the same effect as stand up pin curls. A barrel curl is similar to a roller, but does not have the same tension as a roller when it is set.

**ROLLER CURLS**

Rollers create many of the same effects as stand up pin curls with a few advantages over the pin curl. The roller is a much faster way to set the hair because it can hold the equivalent of two to four stand up curls. The hair is wrapped around the roller with tension, which gives a stronger and longer lasting set. Finally, rollers come in a variety of shapes, widths, and sizes, which broadens the creative possibilities for any style. The relationship between the length of the hair and the size of the roller will determine whether the result will be a C shape, a wave, or a curl. One complete turn around the roller will create a C-shaped curl. One-and-a-half turn will create a wave. Two-and-a-half turns will create curls. The size of the roller and how it sits on its base will determine the volume that is achieved. The general rule of thumb is that the larger the roller, the greater the volume. Hot rollers are used on dry hair only. They usually come with their own clips to secure them. A thermal protector can be sprayed on the hair prior to
the set. Some manufacturers have spray on products to apply to each section of hair that help it take a stronger set.

Proportion - Sizing your Hair to Your Body
In this world of incredible variety, we humans come in all shapes and sizes. Tall, short, large, small and every combination in between. We each have our own body type that is part of who we are. It is obvious that one hairstyle is not for everybody. For a hairstyle to be flattering, it must fit in with our particular body type. There should be a sense of harmony and proportion.

To get a picture of your hair/body proportion, stand in front of a full-length mirror. Study the image that you see there. A three-way mirror is even better for a complete picture. Take an honest assessment. If you are a small, thin woman, **BIG** hair does not create a believable picture. (Exception: In years, that clothing designers are creating a wide shouldered look, as in shoulder pads, a slightly fuller hairstyle is permissible.)

It follows that a large woman should "plus-size" her hair to create more balance. Very short, close to the head, styles are easy to care for and are often very stylish, but that’s where the benefit ends for the large woman. They do not fit the picture.

Short women; high hair will not make you look taller. Tall women, very high hair is not for you either. In fact, even when ‘big hair’ is in style, the height should not exceed the distance between the bridges.

**Short Bob Hairstyles - No Bangs**

Some hairstyles will always elicit compliments. The bob hairstyle is one of those styles with the most memorable bobs are chin length and they are without bangs. These are swingy, easy to wear and very sophisticated. This bob is short. In the back, it is cut at the neckline and stacked up gracefully creating soft fullness. Stacking means that each layer is trimmed ever so slightly shorter than the previous layer so that it stacks out. The sides of this
style angle down from the center back to a length just below the chin. This leaves enough length to tuck behind an ear or curve under the chin. Shampoo and condition with body building products unless your hair is coarse or frizzy. In that case, use smoothing products. Apply a flexible hold styling foam or gel from the root to the ends.

Blow-dry this style with a large round brush. You may want to use a large curling iron – 1 ½ inches – to cup the sides under. If your hair tends to frizz, remove it with a hot flat iron. This also gives a sleek finish.

Part it over the center of one eye and sweep it across the forehead. This bob is chin length and the perimeter is cut evenly all around making it longer in back than the previous style. It is cut with long layers allowing the style to be full at the top and narrow toward the bottom. Shampoo and condition as in the first style.

Apply a flexible hold styling foam and blow the style dry with a large round brush.

Part this style in a low side part – located toward the outside corner of the eye. The front is combed forward and over to one side. As you can see, the bangs obscure one eye, making it hard to see, but looking very stylish. Tired of fighting curly hair? The wavy bob is cut at the neckline in the back and evenly around to the front. The sides are cut just above the chin. Apply a flexible hold styling foam or gel from the roots to the ends. Allow the hair to dry naturally while scrunching it to give it a little lift on top.

This style can be parted in the center, but is usually more attractive when parted slightly off center – just to one side of the center.

**SHORT CROPPY LOOK**

This short hairstyle is cut for easy styling and designed for feminine allure. Its individualistic design is sure to get compliments.

![Short Croppy Look](image)

The length in the crown is cut at about one inch with the layers getting
steadily longer as it goes toward the front. The bangs of this style are a separate entity and not blended with the rest of the cut. They are very long – extending below eye level to about the cheekbone.

The sides are trimmed short, but not cut over the ear. Longer fringe is left around the ear for softness. The back and nape area is cut short with longer fringe at the neckline.

The haircut has extensive texturizing throughout. This helps to create the shape and to give the choppy or piecy appearance. Styling this haircut is fun as it can be different everyday, creating a new look in just a few minutes.

- Shampoo and condition with products appropriate for your hair texture.
- Apply a liberal amount of firm hold hair gel or styling foam.
- Dry the style using just a blow dryer and your fingers.
- Scrunch the hair in the crown for extra fullness.
- Direct the long bangs to one side, angling them across your forehead.
- You can also push the bangs back off your forehead and to the side for an open faced look.
- For a flirty feeling, dry the bangs forward so that your eyes peek through the openings caused by the texturizing.
- The sides can be tucked behind your ears or brought forward for spiky fringe.
- When your hair is completely dry, scrunch in hair wax or hair cream to separate the layers and to show the texturizing.

For a close to the head look,

- Apply the firm hold hair gel or styling foam and, using your fingers, comb your hair into the desired style.
- Let your hair dry naturally, scrunching it occasionally.
- When it is dry, apply hair wax or hair cream for more texture.
- Use a flat iron to smooth the bangs.
For still another look;

- After shampoo, conditioner and styling products.
- Use a comb to sleek the bangs over to the side, keeping them smooth and flat.
- Tuck the sides behind your ears.
- Scrunch the crown to create fullness.

The very natural looking hair color is medium brown with light sandy brown highlights. The highlights are heaviest in the bangs and top. The sides and the back are left without highlights.

To change this hair color into a ‘cutting-edge’ feeling, change the medium brown to medium auburn and highlight with either extra light auburn or extra light natural blonde. THESE LOOKS CREATE BALANCE AND HARMONY IN A HAIRSTYLE AND IS IN PROPORTION TO YOUR BODY STRUCTURE.

**COMB-OUT TECHNIQUES**

Backcombing and back brushing are good ways to lift and increase volume, as well as to remove indentations caused by roller setting. Backcombing, also called teasing, ratting, matting, or French lacing, involves combing small sections of hair from the ends toward the scalp, causing shorter hair to mat at the scalp and form a cushion or base. Back-brushing, salon called ruffling is used to build a soft cushion or mesh two or more curl patterns together for a uniform and smooth comb-out, these techniques are used for styling up-dos or to add little height to a hairstyle, after a hot roller setting or blow-drying.

**BACKCOMBING TECHNIQUE**

Starting in the front, pick up a section of the hair no more than an inch in thickness and insert the fine teeth of your comb into the hair at a depth of about 1 1\2 inches from the scalp. Press the comb gently down to the scalp, rotating it down and out of the hair. Repeat this process, working up the section until the desired volume is achieved. To smooth the hair that is backcombed, hold the teeth of the comb or the bristles of a brush at a 45-degree angle, pointed away from you, and lightly move the comb over the surface of the hair.
BACK-BRUSHING TECHNIQUE

Pick up and hold a strand straight out from the scalp. Maintaining a slight amount of slack in the strand, place a teasing brush or a grooming brush near the base of the strand. Push and roll the inner edge of the brush with the wrist until it touches the scalp. For interlocking to occur, the brush must be rolled. Then remove the brush from the hair with a turn of the wrist, peeling back a layer of hair. The hair will be interlocked to form a soft cushion at the scalp. Repeat this procedure by moving the brush about 1\(\frac{1}{2}\) inch farther away from the scalp with each stroke until the desired volume has been achieved.

STYLING LONG HAIR UPDO'S

An up-do is a hairstyle in which the hair is arranged up and off the shoulders and secured with implements such as hairpins, bobby pins, and elastics. Some of the popular up-dos are as follows.

THE CHIGNON- This true classic has been popular for centuries. It is created out of a simple ponytail and can be dressed up with flowers or ornaments or kept simple. If the client’s hair is very straight and silky, you will have to first set the hair for 10 minutes in electric rollers or the style will not last. If the hair is wavy to curly, blow-dry the hair straight. If it is extremely curly, you could press the hair first, or leave it natural for a textured-looking chignon.
THE BASIC FRENCH TWIST- This elegant sleek look can go anywhere. If you are working on straight, fine hair, you may want to set the hair in electric or Velcro rollers to give it more body.

THE CLASSIC FRENCH TWIST- This is the traditional way to style a French twist, usually for special occasions and black-tie events. The shape is much larger than the basic twist, and you can be more creative with the front area. When executing an up-do, always inspect the shape you are building from every angle to make sure that it is well balanced and well proportioned. When doing one of the up dos, remember always consult with the client first to make sure you understand what she has in mind, is the same thing you have in mind for the hairstyle.
CURLING WITH ELECTRIC THERMAL IRON

CURLING SHORT HAIR- Start with clean dry hair and divide it into five sections. The first section about 2 1/2 inches wide extends from the center of the forehead to the nape of neck. Divide the two side panels in half, from the top parting to the neck, to create four additional sections. Begin by sectioning and parting the base of each curl to match the size of the curl desired. It is important to consider hair length, density, and texture. Comb the hair smooth and straight out from the scalp, loose hairs may result in an uneven and ragged curl. With the groove up insert the iron about 1 inch from the scalp and hold for a few seconds to form a base. Hold the ends of the hair strand with your thumb and two fingers of your left hand, using a medium degree of tension. Turn the iron downward (toward you) with your right hand. Open and close the iron rapidly as you turn to prevent binding. Guide the ends of the strand into the center of the curl as you rotate the iron. The result of this procedure will be a smooth, finished curl, with the ends firmly fixed in the center. Remove the irons from the curl.

CURLING MEDIUM-LENGTH HAIR- Section and form the base of the curl as described for short hair. Insert the hair into the open irons at the scalp. Pull the hair over the rod in the direction of the curl and close the shell. Hold irons in this position for about five seconds to heat the hair and then slide the iron up to 1 inch from the scalp. The shell must be on top. Turn the iron downward one-half revolution. Pull the end of the strand over the rod to the left, directing the strand toward the center of the curl. Complete the revolution of the iron, and continue directing the ends toward the center. Make another complete revolution of the iron. The entire strand has now been curled with the exception of the ends. Enlarge the curl by opening the shell. Insert the ends of the curl into the opening created between the shell and the rod. Close the shell and slide the iron toward the handle. This technique will move the ends of the strand into the center of the curl. Rotate the iron several times to even out the distribution of the hair in the curl. When the curl is formed and the ends are freed from between the rod and the shell, make one complete revolution of the iron inside the curl. This smooths the ends and loosens the hair away from the iron. Use the
comb to help remove the curl from the iron. Slowly draw the iron in one direction, while drawing the hair in the opposite direction with the comb.

**CURLING HAIR USING** - Section and form the base of the curl as described for short hair. Insert the hair into the open iron about 1 inch from the scalp. Pull the hair over the rod in the direction in which the curl is to move and close the shell. Hold the iron in this position for about five seconds, in order to heat the hair. Hold the strand of hair with a medium degree of tension. Roll the iron under; click and roll it until the groove is facing you. With the left hand, pick up the ends of the hair. Continue to roll and click the iron keeping them the same distance from the scalp. Draw the hair strand toward the tip of the iron. Draw the strand a little to the right and at the same time push the iron slightly to the left. By pushing the iron forward and pushing the hair with the left hand, you will form two loops around the closed iron, with the ends of the strand extending out between the loops. Roll under and click the iron until the ends of the hair disappear. Rotate the iron several times to even out the distribution of the hair in the curl and to facilitate the movement of the curl off the iron. There are a number of other curls you can use for your styling purposes. The spiral curl is a method of curling the hair by winding a strand around the rod. It creates hanging curls suitable for medium to long hairstyles. To create a spiral curl part the hair into as many sections as there will be curls and comb smooth. Insert the iron at an angle, with the groove on top near the base of the strand, and rotate the iron until all the hair is wound. Hold the curl in this position for four to five seconds, and remove the irons in the usual manner. End curls can be used to give a finished appearance to hair ends. Long, medium-length or short hair may be styled with end curls. The hair ends can be turned under or over as desired. The position of the curling iron and the direction of their movements will determine whether the end curls will turn under or over.

**VOLUME BASE CURLS** - These curls provide maximum lift or volume, since the curl is placed very high on its base. Section off the base as described. Hold the curl strand at a 135-degree angle. Slide the iron over the strand about 1\(\frac{1}{2}\) inch from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for approximately five seconds in order to heat the strand and set the base. Roll the curl in the usual manner and firmly place it forward and high on its base.
FULL BASE CURLS- This technique provides a strong curl with full volume. Hold the hair strand at a 125-degree angle. Slide the iron over the hair strand about 1/2 inch from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about five seconds to heat the strand and set the base. Roll the curl in the usual manner, and place it firmly in the center of its base.

HALF-BASE CURLS- These curls provide a strong curl with moderate lift or volume. Hold the hair at a 90-degree angle. Slide iron over the hair strand about 1/2 inch from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about five seconds to heat the strand and set the base. Roll the curl in the usual manner and place it half off its base.

OFF BASE CURLS- This technique offers a curl option with only slight lift or volume. Hold the hair at a 70-degree angle. Slide the iron over the hair strand about 1/2 inch from the scalp. Wrap the strand over the rod with medium tension. Maintain this position for about five seconds to heat the strand and set the base. Roll the curl in the usual manner and place it completely off its base.

When using the techniques that we talked about in the session, you will be able to create proportionate designs that will keep your clients coming back. Learning the ability to enhance your client’s features through the design of their hair, takes practice and patience. Remember to listen to your clients concerns and needs; this will to develop a relationship of the trust needed to keep your clients.

When clients visit a salon for the first time, they make judgments almost immediately. They become afraid and begin to find fault. It begins with how they are received at the reception counter. Is the receptionist approachable? Does the receptionist know her by name? Does the receptionist tell her where she can hang her coat? These things are important. Even more important is the kind of vibe she gets when she moves into the salon itself. The first part of a client's hair service will most likely be talking with the stylist. The stylist must create a warm and comfortable environment for clients to discuss their hair care needs.

In order for the client to feel comfortable, the stylist must show that she is caring and understanding of the customers hair care needs. As the stylist,
make sure that you are eye level with your client. It can become very 
intimidating to stand over your client and she has just met you. While you 
are eye level with your client always, look your client in the eye. This also 
shows that you are confident and you know what you are talking about when 
it comes to their hair care needs.

Rule of thumb, always know what you are talking about: that will gain the 
client trust. Ask probing question, “what type of work you do”? Asking 
that question gives you indication weather or not the client is calm and 
collective or wild and crazy. By asking this question, it will let you know not 
to put a punk rock style on a client that works at the bank. Also asking about 
your client's job will let you know if this client will be able to handle the 
style that she has pick from a magazine.

Make sure that you are writing everything down on a client card. This shows 
the client that you listen and you are confident that you can take care of her 
hairstyle. Another question that you might want to ask the client is 
she/he looking for a style that is low maintenance. By asking this question, it 
gives you a clue that the mo hawk style that she picked out in the magazine 
might not work out for her. Another question to ask the client is if she/he 
want bangs or the hair to hang back from the face. This is a good question to 
ask because if the client has picked out a picture of a good-looking woman 
with a oval shape face and the woman in the magazine is wearing her hair 
away from her face, the client's facial shape is that of a triangle with a 
receding chin and a protruding forehead. It would not look appropriate to 
put that particular style on the client. It would bring out her undesirable 
features even more. Another question to ask is if your client is considering a 
hairstyle and how much hair they want cut. This question is very 
important, you would not want to give a person a short crop cut that’s cut 
close around the ears and the client has ears that stick out from his/her head. 
If a client brings you a magazine, cover the face of the picture with your 
finger and then ask the client what it is that she likes about this 
hairstyle. Many times the client likes a particular hairstyle because of the 
way the style looks on the person wearing the hairstyle; it might enhance the 
person eyes or cheek bone etc.

In hair, designing it is very important to take a good look at feature and 
profile. Find the client's good profile and see how you might want to 
enhance these qualities. Make sure that you ask the client about color. Color 
can enhance a person's skin tone, eye color etc. Sometimes a client will pick 
out a certain picture in a magazine because of the person hair color. Keep in 
mind that not all colors look good on all people. You can enhance a person's 
skin tone with color but make sure you use the correct color. Remember to
keep your client's hair type in mind. Again, client consultation is very important! It allows you to have a clear understanding about your client's needs, keeping a happy and satisfied paying customer.

**THE CONSULTATION AREA**

Many salons do not have enough space to devote an entire room to consultations; others may set aside a makeshift area for this purpose. Make sure that the area is large enough so that the client can sit comfortably, and quiet enough so that you will not be interrupted or distracted by other activities in the salon. The space should also have all the things that you need for a consultation, such as stylebooks, hair color swatches, and a mannequin. You will look unprepared if you have to get up during the consultation and go looking for these things. Be sure the area is set up and tidy before he or she comes in. Consultation materials should be in acceptable shape. Handing a new client a book or magazine that is torn or is missing information looks tacky and unprofessional. You and your coworkers must make every effort to keep this area of the salon neat and attractive. Presentation counts for a lot in a business that is concerned with style and appearances. Once you have brought the client into the consultation area, make sure she is comfortable. You and the client are about to begin an important conversation that will clue you in to her needs and preferences. This is the first of what will hopefully be many conversations, so comfort counts. Begin by looking over and reviewing the consultation card. Take the time to read the answers to your questions carefully. Feel free to comment or ask questions. This bit of friendly conversation will serve two purposes: it will put you and your new client at ease, and it will give you an overview of her "hair history." Note how often she gets her haircut. This is a good indication of her grooming and hair growth patterns, how long she expects a certain style or cut to last, and how often she is willing to invest in her look. Ask her about the kinds of chemical services she uses. If she perms her hair but has not done so for a while, find out why. If she colors, ask her where she had the color done and how often. Do not be shocked if she explains that she colors, perms, or straightens her own hair. Many clients feel they can perform these services perfectly well at home. The purpose of the consultation is not to lecture the client about the merits of patronizing salon professionals, but to gather information. Ask her how often she performs the procedure, how she determines which formula or strength of product to use, and how satisfied she is with the results. The answer to these questions will help you assess the condition of her hair.
Ask her to describe her styling regimen. Check her responses against what she has written on the card. Ask her why she uses certain products and whether or not she is satisfied with them. Take ample time to discuss the client's answers to the questions. Let her describe her hair and its characteristics as best as she can. See if she has brought along any photos of herself in hairstyles she really liked. While it may seems that you are spending too much time on the client's hair history, it is time well spent. In our culture today, hair has become a symbol of one's personality, and has great significance in the person's overall self-esteem and self-image. The more you know about how the client sees herself, the better able you will be to serve her and ultimately retain her as a client.

**DEVELOPING LISTENING AND OBSERVATIONAL SKILLS**

While you are conversing with your client, you must listen to what she is saying and observe how she says it. If, for example, she is having a hard time explaining the look she desires, this is clear indication that she needs help. Start by describing various looks that fits your client's desire. You could ask, "Do you prefer to wear your hair chin length?" "Do you want bangs?" "Are you happy with the highlighted look?" Give her time to digest the questions and compose her answers. Although it is true that a simple yes or no can answer these questions, it benefits you to have her elaborate as long as she does not lose focus. Go back and confirm what you have heard, “so you do not like your hair as short as chin length." “You prefer it shoulder length." Wait for confirmation. Once she confirms what you have just said, move on to the next point for clarification. During this time of receiving, interpreting, and confirming messages, turn to your aids to help with the process. First, there is the mirror. Every consultation area should have a mirror in which you and the client can look at the client's hair together. Once you have used the mirror to clarify some of the basic points, you can go on to other props.

Pick up the stylebook that shows various styles in a medium length and look through it with her. Start by showing her a style that is similar to the one she is currently wearing and use it to confirm her style: "Ms. Dobbins here's a photo of the style you are wearing. The hair comes down to just about shoulder level; it is a blunt cut and there are no bangs. She even has the same highlights that you have." Give her a moment to absorb the
hairstyle she is looking at. Let her look in the mirror to confirm that hers is in fact, the same style. She may be unaware of the resemblance. As far as she is concerned, her hair is shorter or darker, or both. Ask her if she sees what you see. If she does not, take a moment to explain why you believe that the looks are similar. Use layman's terms. Remember, as a cosmetologist you are used to technical terms, but she most likely will not be. You are the teacher and the professional; help her see what you see. If you use techniques described above in your consultations, you and your client should be able to achieve the same, or close to the same, visions. You both should keep in mind, however, that every person is different. While you may do your best to achieve a look exactly as it appears in a photo or duplicate a color exactly as it appears on a swatch, it will never be a perfect match. Never tell a client that you can make her "look exactly like the picture," because it is simply impossible. Clients need to understand that and to appreciate your honesty. Throughout the consultation and especially once a course of action is decided on, make notes on the consultation card. Record any formulations or products that you use, including the strength, and include any specific techniques you follow or goals you are working toward so that you can remember them for future visits. Once the service is finished and the client has let you know whether she is satisfied, take a few more minutes to record the results on the record card. Ask for her reactions and record them. Note anything you did that you might want to do again as well as anything that does not appear appealing. Make note of the condition of the client's hair after the service, and any retail products that you recommended for her purchase. Be sure to date your notes and file them in the proper place.

The more you consult, the better your consultations will become. Be sure to have some sort of consultation whenever a client comes to you for service. You may never need to spend, as much time as you do the first time around, but touching bases with your clients during the consultation is a valuable tool that you should never neglect.

MEETING AND GREETING NEW CLIENTS

One of the most important communications you will have with a client is the first time you meet that person. Be polite, friendly, and inviting (which you will continue to be in all your encounters), and remember that your clients are coming to you for services for which they are paying hard-earned cash. That means you need to accommodate their most earnest needs every time
they come to see you; otherwise, you may lose them to another stylist. To earn their trust and loyalty, you need to remember a few basic things.

- Always approach a new client with a smile on your face. Even if you are having a difficult day or having a problem of some sort, keep it to yourself. The time you are with your client is for your client and her needs, not yours.

- Always introduce yourself. Names are powerful, and they are meant to be used. Many clients have had the experience of being greeted by the receptionist, ushered back to the shampoo area, then led to the stylist's chair, and when the service has been performed and the appointment is over, they have not learned the name of a single person.

- Set aside a few minutes to take the client on a quick tour of the salon. Introduce her to the receptionist and anyone else you might run into along the way. This helps her feel comfortable and at home.

- Be you. Do not try to trick your clients into thinking you are someone or something that you are not. Just be who you are. You will be surprised at how well that will work for you.

HANDLING TARDY CLIENTS

Tardy clients are a fact in every service industry. Because the cosmetologist is too dependent on appointments and scheduling to maximize working hours, a client who is very late for an appointment or one who is habitually late can cause problems. One tardy client can make you late for every other client you service that day, and the pressure involved in making up for lost time can take its toll. It can also inconvenience the rest of your clients who are prompt for their appointments. Here are a few guidelines for handling late clients.

- Know and abide by the salon's tardy or late policy. Many salons set a limited amount of time to allow a client to be late before they require them to reschedule. Generally, if clients are more than 15 minutes late, they should be asked to reschedule. Most will accept responsibility and be understanding about the rule, but you may come across a few clients who insist on being serviced immediately. Explain that you have other appointments and are responsible to those clients as well. Explain also that rushing through the service is unacceptable to you. Make another, more convenient appointment.
if your tardy client arrives and you have the time to take her without jeopardizing another client's appointment let her know why you are taking her even though she is late. You can deliver this information and remain pleasant and upbeat by saying, "Oh Ms. Lee we're in luck! Even though you are a bit late, I can still take you because my next appointment is not for two hours. Isn't it great that it worked out?" This lets her know that being late is not acceptable under normal circumstances, but that if you can accommodate her, you will.

as you get to know your clients, you will learn who is habitually late. You may want to schedule such clients for the last appointment of the day or ask them to arrive earlier than their actual appointments.

Imagine this scenario. In spite of your best efforts, you are running late. You realize that no matter what has happened in the salon that day, your clients want and deserve your promptness. If you have your client’s telephone numbers, call them and let them know about the delays. Give them the opportunity to reschedule or to come a little later than their scheduled appointments. If you cannot reach them beforehand, be sure to approach them when they come into the salon and let them know that you are delayed. Tell them how long you think the wait will be and give them the option of changing their appointment. Apologize for the inconvenience and show a little extra attention by getting them coffee or water. Even if these clients are not happy about the delay or the need to change their appointment, at least they will feel informed and respected.

HANDLING SCHEDULING MIX-UPS

We are all human, and we all make mistakes. Chances are you have gone to an appointment on a certain day at a certain time only to discover that you are in the wrong place at the wrong time. The way you are treated at that moment will determine if you ever patronize the business again. The number one thing to remember when you, as a professional, get involved with a scheduling mix-up is to be polite and never argue the point of who is correct. Being right may sound good, but this kind of situation is not about being right. It is about preserving your relationship with your client. If you handle the matter poorly, you run the risk of never seeing that client again. Even if you know for sure that she is mistaken, tell yourself that the client is always
right. Assume the blame if it helps keep her happy. **DO NOT, UNDER ANY CIRCUMSTANCES, ARGUE THE POINT WITH THE CLIENT.**

Once you have the chance to consult your appointment book, you can say, "Oh, Mrs. Montez, I have you in my appointment book for 10:00, and unfortunately I have already scheduled other clients for 11:00 and 12:00. I am so sorry about the mix-up. Can I reschedule you for tomorrow at 10:00?" Even though the client may be fuming, you need to stay disengaged. Your focus is to move the conversation away from who is at fault and focus them in the direction of resolving the confusion. Make another appointment for the client and be sure to get her telephone number so that you can call and confirm the details of the appointment in advance.

**IN-SALON COMMUNICATION**

While you are in the salon, you will be communicating and building relationships with your clients, coworkers, and managers. These relationships are critical because your colleagues can help you, teach you, and give you lots of valuable advice, if you know how to seek out and accept such communications.

Behaving in a professional manner is the first step in making this meaningful communication possible. Unfortunately, many beauty professionals act immaturity and get overly involved in the salon rumor mill. The salon community is usually a close-knit one in which people spend long hour’s side by side. You will work together and in a sense “live” together, sharing professional and personal experiences. For this reason, it is important to maintain boundaries around what you will and will not do or say at the salon. Remember, the salon is your place of business, and as such, must be treated respectfully and carefully.

**COMMUNICATING WITH COWORKERS**

As with all communication, there are basic principles that must guide your interactions. In a work environment, you will not have the opportunity to handpick your colleagues. There will always be people you like or relate to better than others, and people whose behaviors or opinions you find yourself in conflict with. These people can try your patience and your nerves, but they are your colleagues and are deserving of your respect. Here are some guidelines to keep in mind as you interact and communicate with fellow staffers.
 Treat everyone with respect. Regardless of whether or not you like someone, your colleagues are professionals who service clients who bring revenue into the salon. In addition, as practicing professionals, they have information they can offer you. Look at these people as having something to teach you, and focus on their talents and techniques, not what you do not like about them.

Remain objective. Different types of personalities working side by side over long and intense hours are likely to breed some degree of tension and disagreement. In order to learn and grow, you must make every effort to remain objective and resist being pulled into spats and cliques. When one or two people in the salon behave disrespectfully toward one another, the entire team suffers because the atmosphere changes. Not only will this be unpleasant for you but also be felt by the client, who may decide to take their business elsewhere if they find the atmosphere in your salon is too tense. Be honest and be sensitive. Many people use the excuse of being honest as a license to say anything to anyone. While honesty is always the best policy, using unkind words or actions with regard to your colleagues is never a good idea. Be sensitive. Put yourself in the other person's place and think through what you want to say before you say it. This way, any negative or hurtful words can be suppressed.

SANITATION

Every year, the cosmetology industry serves hundreds of thousands of clients. That means billions and billions of germs, viruses, and bacteria are coming along for the ride. To combat this army of invaders, regulatory agencies and governmental departments of health require that any business that serves the public, such as a salon, must follow certain prescribed sanitary precautions. As a practitioner, it is your duty to ensure that your clients receive their service in the safest possible environment. This section will help you understand the need for preventing infection and will introduce you to practices that will allow to perform your work in a safe manner that protects individual and public health.

In this chapter, we will learn the nature of various organisms, how they
relate to disease, and how their spread can be prevented in the salon and at school. Let us begin with bacteria.

**Bacteria**

Bacteria are one-celled microorganisms with both plant and animal characteristics. Also known as germs or microbes, bacteria can exist almost anywhere; on the skin, in water, air, decayed matter, secretions of body openings, on clothing, and beneath the nails. Bacteria can only be seen with the aid of a microscope. Fifteen hundred rod-shaped bacteria will fit comfortably on the head of a pin.

**Types of Bacteria**

There are hundreds of different kinds of bacteria. Bacteria are classified into two main types, depending on whether they are beneficial or harmful.

- Most bacteria are nonpathogenic organisms (helpful or harmless; not disease producing), which perform many useful functions, such as decomposing garbage and improving soil fertility. In the human body, nonpathogenic bacteria help metabolize food, protect against infectious microorganisms, and stimulate immune response. Some bacteria cultures are used to produce penicillin, acidophilus yogurt, and a special type of mile used for gastrointestinal disorders. Saprophytes, a type of nonpathogenic bacteria, lives on dead matter.

- Pathogenic bacteria (microbes or germs) are harmful and, although in the minority, cause disease when they invade plant or animal tissue.
To this group belong the parasites, which require living matter for their growth. It is because of pathogenic bacteria that salons and cosmetology schools must maintain certain sanitary standards.

Classifications of Pathogenic Bacteria

Bacteria have distinct shapes that help to identify them. Pathogenic bacteria are classified as follows:

- **Cocci** are round-shaped bacteria that appear singly (alone) or in the following groups.
  - Staphylococci- Pus-forming bacteria that grow in clusters like a bunch of grapes. They cause abscesses, pustules, and boils.
  - Streptococci- Pus-forming bacteria arranged in curved lines resembling a string of beads. They cause infections such as strep throat and blood poisoning.
  - Diplococci- Spherical bacteria that grow in pairs and cause disease such as pneumonia.

- **Bacilli** are short, rod-shaped bacteria. They are the most common bacteria and produce diseases such as tetanus (lockjaw), typhoid fever, tuberculosis, and diphtheria.
• *Spirilla* are spiral or corkscrew-shaped bacteria. They are subdivided into subgroups, such as *Treponema pallida*, which causes syphilis, a sexually transmitted disease (STD) or *Borrelia burgdorferi*, which causes Lyme disease.
Movement of Bacteria

Different bacteria move in different ways. Cocci rarely show active motility (self-movement). They are transmitted in the air, in dust, or within the substance in which they settle. Bacilli and Spirilla are both motile and use slender, hair like extensions, known as flagella or cilia, for locomotion (moving about). A whip like motion of these hairs moves the bacteria in liquid.

Bacterial Growth and Reproduction

Bacteria generally consist of an outer cell wall and internal protoplasm. They manufacture their own food from the surrounding environment, give off waste products, grow and reproduce. The life cycle of bacteria is made up of two distinct phases: the active or vegetative stage, and the inactive or spore-forming stage.

Active or Vegetative Stage

During the active stage, bacteria grow and reproduce. These microorganisms
multiply best in warm, dark, damp, or dirty places where sufficient food is available.
When conditions are favorable, bacteria grow and reproduce. When they reach their largest size, they divide into two new cells. This division is called mitosis. The cells that are formed are called daughter cells. When conditions are unfavorable, bacteria die or become inactive.

Inactive or Spore-Forming Stage

certain bacteria, such as the anthrax and tetanus bacilli, form spherical spores with tough outer coverings during their inactive stage. The purpose is to be able to withstand periods or famine, dryness, and unsuitable temperatures. In this stage, spores can be blown about and are not harmed by disinfectants, heat or cold. When favorable conditions are restored, the spores change into the active or vegetative form, then grow and reproduce.

Bacterial Infections

an infection occurs when body tissue are invaded by disease-causing or pathogenic bacteria. There can be no bacterial infection without the presence of pathogenic bacteria. The presence of pus is a sign of infection. Pus is a fluid product of inflammation and contains white blood cells and the debris of dead cells, tissue elements, and bacteria.
Staphylococci are among the most common human bacteria and are carried by about a third of the population. Staph can be picked up on doorknobs, countertops, and other surfaces, but is more frequently transferred through skin to skin contact, such as shaking hands or using unclean implements. Antibiotics once controlled these bacteria, but certain strains of staph are now resistant to the drugs. There is now a greater need than ever for proper use of infection control measures in the cosmetology industry because of these resistance bacteria.

A local infection, such as a pimple or abscess, is one that is confined to a particular part of the body and is indicated by a lesion containing pus. A general infection results when the bloodstream carries the bacteria or virus and their toxins (poisons) to all parts of the body.
Syphilis is an example.

When a disease spreads from one person to another by contact, it is said to be contagious or communicable. Some of the more common contagious diseases that will prevent a cosmetologist from servicing a client are tuberculosis, common cold, ringworm, scabies, and viral infections. The chief sources of contagion are unclean hands and implements, open sores, pus, mouth and nose discharge, shared drinking cups and towels. Uncovered coughing or sneezing and spitting in public also spread germs.

Viruses

A virus is a submicroscopic structure capable of infesting almost all plants and animals, including bacteria. They are so small they can even pass through the pores of a porcelain filter. They are common colds, and other respiratory and gastrointestinal (digestive tract) infections. Other viruses that plague humans are:
CHICKEN POX

SMALL POX

RABIES

YELLOW FEVER
One difference between viruses and bacteria is that a virus lives only by penetrating cells and becoming part of them, while bacteria are organisms that can live on their own. It is for this reason that bacterial infections can usually be treated with specific antibiotics, while viruses are hard to kill without harming the body in the process. Generally, viruses are resistant to antibiotics. Vaccination prevents viruses from penetrating cells. Vaccinations are not available for all viruses.

Hepatitis

Hepatitis, a disease marked by inflammation of the liver, is caused by a blood borne virus similar to HIV in transmission. It is more easily contracted than HIV, however, as it is present in all body fluids. Three types of hepatitis are of concern to a cosmetologist.

1. Hepatitis A. The illness usually lasts about three weeks. Symptoms are similar to those of the flu. Adults often have yellowing of the skin or the eyes. The disease is spread through close household contact, such as common bathroom use; poor sanitation; poor personal hygiene, contaminated food, milk, water, and shellfish; infected food handlers; and sexual contact. A vaccine is available.
2. Hepatitis B. This illness can cause long-term hepatitis, cirrhosis, and or liver cancer. About half the people with the disease do not have symptoms, although the disease can mirror the flu. The disease is primarily transferred through sexual contact or parenteral exposure (piercing mucous membranes or skin barrier) to blood or blood products. A vaccine is available.

3. Hepatitis C. The illness can progress slowly, and about one-third of those with the illness do not have symptoms, though symptoms can include fatigue and stomach pain. The disease is transferred through parenteral contact and sexual activity with infected partners. No vaccine is available.

HIV AIDS

HIV (Human Immunodeficiency Virus) is the virus that causes AIDS (acquired Immune Deficiency Syndrome). AIDS, the disease, breaks down the body’s immune system. HIV is passed from person to person through blood and other body fluids, such as semen and vaginal secretions. A person can be infected with HIV for up to 11 years without having symptoms. Sometimes, people who are HIV-positive have never been tested and do not know they are infecting other people. The HIV virus is transmitted through unprotected sexual contact, the sharing of needles by intravenous (IV) drug users, and accidents with needles in health-care settings. It can enter the bloodstream through cuts and sores and can be transmitted in the salon by a sharp implement. It is not transmitted by holding hands, hugging, kissing, sharing food or household items like the telephone, or even toilet seats. There are not documented cases of the virus being transmitted by food handlers, insects, or casual contact.

How Pathogens enter the Body

Pathogenic bacteria or viruses can enter the body through:

- A break in the skin, such as a cut, pimple, or scratch
- The mouth (contaminated water or food)
- The nose (air)
- The eyes or ears
- Unprotected sex
The body fights infection by mean of:

- Unbroken skin, which is the body’s first line of defense
- Body secretions, such as perspiration and digestive juices
- White cells within the blood that destroy bacteria
- Antitoxins that counteract the toxins produced by bacteria and viruses

Blood borne Pathogens

Disease-causing bacteria or viruses that are carried through blood and body fluids, such as hepatitis and HIV, are called blood borne pathogens. If you accidentally cut a client who is HIV-positive or is infected with hepatitis and you continue to use the implement without cleaning and disinfecting it, you risk puncturing your skin or cutting another client with a contaminated tool. Similarly, if you are shaving a client’s face or neck with a razor or clipper blades and pick up body fluid from a blemish or open sore, transmission is possible. Risks are also present when waxing and tweezing.

HAND WASHING PROCEDURE

Washing the Hands

Hand washing is one of the most important actions that can be taken to prevent the transfer of microorganisms from one person to another. Hand washing removes microorganisms from the folds and grooves of the skin by lifting and rinsing them from the skin surface.

In the salon, hands should be thoroughly washed before and after each service. When washing your hands in a public restroom, avoid touching items such as bar soap, a towel dispenser, or a doorknob after washing and before leaving the restroom. Use a paper towel to turn the doorknob when leaving the restroom. This way you avoid contaminating your clean hands with any microorganisms. At the end of the day, wash your hands to prevent carrying microorganisms outside of the salon.

Soap and warm water are generally sufficient for hand washing, although some antibacterial soap can kill microorganisms in deeper layers of the skin than plain soap or detergents do. When overused, however, the relatively harsh, drying action of antibacterial soaps may actually leave the skin
vulnerable to skin problems such as eczema. Alcohol-based no-rinse products designed for use without water are also very drying to the skin.

The correct procedure for washing the hands consists of these steps:
1. Wet your hands with warm water.
2. Using liquid soap, scrub your hands together and work up a good lather for 15-20 seconds. Give particular attention to the areas between the fingers, the nails, both sides of the hands, and the exposed portions of the arms.
3. Rinse the hands well with warm water.
4. Dry your hands using a disposable paper towel or air blower. Do not use cloth towels unless they are dispensed one to a person.

Antiseptics can kill, retard, or prevent the growth of bacteria, but they are not classified as disinfectants. Antiseptics such as 3 percent solutions of hydrogen peroxide are weaker than disinfectants and are safe for application on the skin (usually used prior to a manicure or pedicure). They are considered sanitizers and are not adequate for use on instruments and surfaces.
TEST QUESTIONS

1. A good designer always imagines the finished product before beginning a hairstyle
2. Asian hairstyles consist of choppy ends and shades of colors that is model from the past
3. As a hair designer, you will need to develop a strong sense of being able to perceive a hairstyle and understanding of which hairstyles work best on various facial shapes and body types
4. An analysis of the scalp should always be performed prior to a chemical service and a hair design
5. Hair is the fastest growing appendage on the human body
6. Hair analysis is an essential part of a successful chemical and hair design service
7. Hair texture describes the diameter of a single strand of hair and is grouped as coarse, medium, or fine
8. Coarse hair usually requires more processing than medium and fine hair and may be more resistant
9. Medium hair is the most common hair texture. It is considered normal and normally does not pose any special problems or concerns
10. Hair density determines the sizes or the extent of the number of strands the hair has on the head
11. Hair density determines how thick or thin the hair is
12. Hair porosity is the ability of the hair to soak up or take in moisture
13. Hair elasticity is a sign of the strength in the side bonds that hold the individual fibers of the hair in place
14. Form is the line that shows shape of the overall hairstyle as seen from all angles
15. Horizontal lines are parallel extending in the same direction and maintaining a constant distance apart to the floor or horizon
16. Curved lines soften a design
17. Single-line hairstyles are best worn on clients who require the minimum of care when styling their hair
18. Repeating lines are parallel lines in a hairstyle
19. Transitional lines are usually curved lines that are used to blend and soften horizontal or vertical lines
20. Color can help produce inventions of textures and lines that can tie the design elements together
21. Lighter colors seem youthful and exciting, whereas darker colors may seem seductive and mysterious
22. Light colors and warm colors create the appearance of volume, giving the illusion that more hair is on the head
23. Using a lighter color, you can draw a line in the hairstyle in the direction you want the eye to travel
24. Before choosing a color; be sure that the tone is compatible and harmonious with the client's skin tone
25. Hair has a natural wave pattern this wave pattern is not artificial and is described as straight, wavy, curly, or extremely curly
26. The cortex is made of millions of polypeptide chains cross-linked by three types of side bonds, or cross bonds which include: disulfide bonds, salt bonds, and hydrogen bonds.
27. When wet hair is rolled around a roller, the water has already broken a large portion of the side bonds.
28. Adding curl with a curling iron is typically easier and simpler than performing a wet roller set.
29. To create a beautiful curl, the curling iron must produce enough heat to break the physical side bonds and reshape the wave pattern.
30. Curling irons are now available in many barrel sizes and shapes to allow the creation of everything from pencil-thin curls to large, soft waves and even geometrically shaped coils.